

*Music Production I*  
DIDACTIC GUIDE

BACHELOR IN MUSIC COMPOSITION  
Course 2022/2023

## Course data

<i>Duration</i>	Annual
<i>Credits</i>	6 ECTS
<i>Modality</i>	In-person
<i>Language</i>	English
<i>Faculty</i>	Performing Arts and Music

## Course presentation

Basics of sound and acoustics. Microphones. Template planning and production. The audio chain. Mixing tables. Sound design. MIDI integration. Sound mixing automation and image-sound synchronization.

## Student competencies

<i>Código Competencia</i>	<i>Descripción</i>
CG01	Manage information from different sources and apply it to the area of musical creation
CG02	Generate own artistic concepts and develop the ability of expressing them through musical tools and languages.
CG03	Apply the most appropriate working methods to overcome the challenges of the study and practice of individual and/ or collective music, seeking excellence and quality.
CG09	Know different study and research methodologies for expanding the ability to a continuous development and innovation in one's activity within the performing arts and audiovisual industries.
CG10	Develop critical discourses towards personal and interpersonal activity adapting to cultural, social, artistic and professional changes.
CE02	Identify and appreciate in auditory and intellectual way different types of musical and sound structures.
CE03	Know the fundamentals and structure of musical language and apply them to interpretative, creative and research practice.
CE05	Know the most recent trends and proposals in different fields of the musical creation.
CE07	Identify the fundamentals of musical acoustics, the acoustic characteristics of the instruments, their technical, sound and expressive possibilities, as well as their combinations and results
CE08	Use new technologies in the area of music and acoustics in all kind of contexts and formats, in order to apply them to specific needs of the project.
CE09	Become familiar with the techniques of recording, reproduction and circulation of music in different formats, including those derived from new technologies and from multimedia systems.
CE15	Create, plan, direct and develop an own musical project of a professional quality.

## *Learning outcomes*

Upon completion of this course, each student must be able to:

- 01 Understand the professional environment and its particulars.
- 02 Apply acquired knowledge in musical production by mastering the use of the sequencer and computer tools.
- 03 Defend compositional and/or technical decisions in a professional working environment.
- 04 Select software and correct actions for each musical style or project.
- 05 Apply technologies to creation, interpretation and live audio.
- 06 Use the technical resources for sound organization and production.

## *Connection between Competencies and Learning Outcomes*

<i>Competency Code</i>	<i>Learning Outcome Code</i>
CG01	RA01
CG02	RA01
CG03	RA03
CG09	RA02
CG10	RA01
CE02	RA02
CE03	RA05
CE05	RA01
CE07	RA04
CE08	RA06
CE09	RA06
CE15	RA01

## *Teaching methodology*

<i>MD1</i>	Participatory lecture.
<i>MD2</i>	Case studies and debate.
<i>MD3</i>	Problem resolution and discussion of results.

## *Course content*

<i>Content</i>	01 SOUND. 02 MICROPHONE. 03 MIXING TABLE. 04 EFFECTS AND PROCESSORS: SENDS AND INSERTIONS. 05 COMPRESSORS AND THEIR BASIC FUNCTION. 06 EQUALIZATION AND PRACTICAL APPLICATIONS. 07 BASIC SOUND SYNTHESIS AND DESIGN. 08 PRACTICAL EXERCISE IN SOUND DESIGN.

## *Learning activities*

<i>AF1</i>	Theory and combination theory-practice learning.	12 h.
<i>AF2</i>	Classroom/lab exercises and practice.	30 h.
<i>AF4</i>	Arts appreciation activities: seminars, visits to exhibitions or viewings of visual/audiovisual works.	12 h.
<i>AF5</i>	Research activities: search and selection of documentation, reading of support materials and bibliographic and visual references.	18 h.
<i>AF7</i>	Assessment	6 h.
<i>AF8</i>	Self-study of theoretical content and autonomous assignment work and practical activities.	102 h.

*\* The hours assigned to the different learning activities may vary depending on the academic needs of the course, the group or the teaching team.*

## GENERAL ASSESSMENT CRITERIA

### CONTINUOUS ASSESSMENT SYSTEM

Non-attendance to more than 20% of class sessions and activities may lead to failure of the course and disqualification from the regular assessment period. The teaching team decides how this rule is applied.

### MARKS

Continuous Assessment is a comprehensive assessment of each student's results judged on the assessment criteria described in the following section, on a scale of 0 to 10 as provided in current legislation.

Students wishing to bring up their grade in the extraordinary/re-assessment period must first contact the Registrar's Office to expressly waive in writing all of the marks they obtained in the regular assessment period. Their final assessment mark will be the mark obtained in re-assessment.

## SPELLING AND EXPRESSION

Spelling and written expression are taken into account in the marking of written examinations and assignments. Written examinations cannot contain more than 2 spelling errors or 10 accent errors (omitted or misplaced). Assignments completed outside of the classroom may not contain more than 1 error.

## UNIVERSITY WRITTEN REPORTS

These must have a title page, table of contents and bibliography listing at least 4 sources. These works must be original. Excerpts from other authors must be properly cited. Demonstrable plagiarism is an academic offence. If one student copies the work of another student, both shall be held accountable.

## SPECIFIC ASSESSMENT CRITERIA

### REGULAR ASSESSMENT PERIOD

In this course, absence to more than 20% of class sessions and activities will lead to failure of the course and disqualification from the regular assessment period.  SÍ  NO

A minimum mark of 5.0 on all assessment tasks is required. If the mark obtained on any one of the assessment tasks is below that minimum, the weighted average mark for this course will not be calculated.

The teaching team will provide the details/specifications on the content or submission of assessment tasks; this information will be given in class or in a document made available to the student on the Virtual Course Space (in Spanish, *Aula Virtual*).

In submitting assignments, students must meet the deadlines set by the teaching team.

<i>Pruebas (*)</i>	<i>Descripción de la prueba</i>	<i>Ponderación en %</i>
SE2 Valoración de trabajos y proyectos.	Project 1 / Dossier Assignment (20%) Project 2 / Dossier Assignment (20%) Project 3 / Practical task (30%)	70%
SE3 Evaluación continua: tareas y deberes semanales e informes periódicos.	Continuous assessment, class preparation, continuous progress, attendance.	30%
		100%

(\*) Records and evidence of all of the assessment tasks (writings, recordings, etc.) listed in this table will be kept and filed in the Registrar's Office.

### EXTRAORDINARY/RE-ASSESSMENT PERIOD

Students that do not pass the course in the term it is delivered can attempt again in the extraordinary/re-assessment period, except in cases where the particular characteristics of the course make this impossible.

The teaching team will inform the student of the assessment tasks that will need to be done in re-assessment. The teaching team can decide whether to maintain the marks of 5.0 and above the student received over the course and in the regular assessment period.

### REVIEW OF ASSESSMENT MARKS

As set out in the TAI School of the Arts Student Handbook.

## *Resources*

### RECOMMENDED BIBLIOGRAPHY

- Chion, M. (1993). *La audiovisión: Introducción a un análisis conjunto de la imagen Y el sonido*. Grupo Planeta (GBS).
- Cook, N. (1994). *A guide to musical analysis*. Oxford University Press.
- Garant, D. (2001). *Tristan Murail: Une expression musicale modélisée*. Editions L'Harmattan.
- Godwin, J. (2009). *La Cadena aurea de Orfeo / El resurgimiento de la música especulativa*. Siruela.
- Nahmani, D. (2020). *Logic pro X 10.5 - Apple pro training series: Professional music production*. Peachpit Press.
- Nettles, B., & Graf, R. (1997). *The chord scale theory & jazz harmony*. Alfred Music.
- Rumsey, F., & McCormick, T. (2002). *Introducción al sonido y la grabación*. IORTV
- Sweet, M. (2014). *Writing interactive music for video games: A composer's guide*. Addison-Wesley Professional.

### VISITS, MASTER CLASSES, EVENTS AND ADDITIONAL WORKSHOPS

Programmed by TAI and related to the course.